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AN INTRODUCTION TO THE VERSE
OF TERENCE.

HAYLEY

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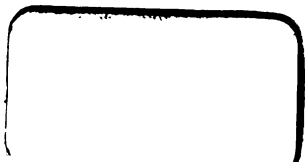
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FROM

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If the preceding is showing that and
 either preceded or followed by a comma
 or a dash, then the whole is a sentence.

o
AN INTRODUCTION
TO THE
VERSE OF TERENCE

BY
H. W. HAYLEY, PH.D.
(HARVARD)

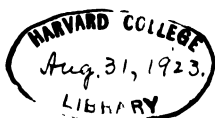
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Mrs. Jacob King. ✓

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TO

Prof. W. S. Tyler,

THE NESTOR OF AMERICAN SCHOLARS, THIS
LITTLE BOOK IS GRATEFULLY
DEDICATED.



PREFACE.

THIS little work is intended for the use of college students who are reading Terence. Its object is not to present any new or original discoveries, but simply to state clearly and concisely the facts most important for the student of Terentian verse to know. In treating of the iambic metres anacrustic schemes have been rigidly avoided, as experience has shown the writer that unless the student has a knowledge of modern musical theory (which cannot be assumed in the case of all), they are confusing and misleading. The text followed in making citations has been that of Dziatzko (Leipzig, Tauchnitz, 1884). I have selected and adapted from numerous sources whatever was suited to my purpose, and wish to make full and free acknowledgment of my indebtedness, especially to the following : Dziatzko's excellent introduction to his *Phormio* (2d ed., 1885), on which this work is in great part based ; Spengel's introduction to his edition of the *Andria* (2d ed., 1888) ; Mueller's *Plautinische Prosodie* ; Klotz's *Altrömische Metrik* ; Christ's *Metrik* ; and numerous special works

on the versification of Terence, such as those of Conradt, Meyer, Spengel, Luchs, Brugmann, and others. I have also made free use of the standard Latin grammars. One rule (no. 6, sec. 29) is taken from the new edition of Professor Gildersleeve's grammar (1894), though I have ventured to slightly change the wording. My special thanks are due to Professors Smith, Allen, and Howard of this university for valuable criticisms and suggestions. It is the sincere hope of the author that the little work may prove of practical utility to students of Terence.

H. W. HAYLEY.

CAMBRIDGE, Sept. 29, 1894.

AN INTRODUCTION TO THE VERSE OF TERENCE.



I.

1. BEFORE taking up the study of the different metres employed by Terence, the student should familiarize himself with certain peculiarities of early Latin prosody. The most important of these, as they appear in Terence, are the following:—

2. *In certain final syllables the original long quantity of the vowel is sometimes retained.* So in the ending of the 3d pers. sing. perf. indic. act., *e.g.* stetit, Phor. 9; and once in the ending of the 3d sing. pres. subj. act. augeāt, Ad. 25.

It is doubtful whether Terence does not sometimes retain final *ā* in the nom. and voc. sing. of Greek proper names of the first declension; but there seems to be no *certain* instance of this. Cf. And. 301; Heaut. 406, 688, 695; Eun. 558, 708; Phor. 179, 784, 830, 865, 1037; Hec. 243, 325, 830; Ad. 343, 619. According to Spengel (note on Ad. perioch., l. 10), the Latin comic poets *never* shorten the nominative ending *a* in Greek proper names of three or more syllables; but see Dziatzko's note on Phor. 830 and the authorities there cited. Spengel also holds that an original *ē* is sometimes retained by Terence in the abl. sing. ending of the third declension, *e.g.* virginē dari, Ad. 346; but this is more than doubtful. See Dziatzko's note *ad loc.*

3. In Terence, as in Plautus, a syllable ending in a short vowel, followed by a mute and *l* or *r*, is regularly short; i.e. a mute before *l* or *r* does not "make position," e.g. *pātre*m, And. 410.

4. In early Latin final *s* was very faintly sounded, and hence it often does not "make position" though the following word begins with a consonant; e.g. And. 599 *nullū*s sum, Phor. 10 *magis* stetitisse, Ad. 706 *opū*s sunt.

This usage prevailed down to the time of Cicero, and is found in his own youthful poems (as well as in Varro and Lucretius, and once in Catullus, 116, 8); but in his Orator (161) he speaks of it as being already a little out of fashion.

5. In early Latin until the time of Ennius double consonants were not regularly written, and the pronunciation of words like *ille*, *quippe*, etc., seems to have fluctuated. Plautus often treats the first syllable of these words as short. Terence, who was influenced by the reforms of Ennius (see Teuffel's Hist. of Roman Lit., § 93), is more strict, but sometimes shortens the first syllable of *ille*, *immo*, and *quippe*. This usually occurs in a resolved arsis¹ at the beginning of an iambic verse; e.g. Ad. 72 *ille* *quē*m, Phor. 936 *immo* *vé*ro.

6. The *m* in *nempe* and *omnis*, and the *n* in *inde*, were faintly sounded, and at the beginning of an iambic

¹ Throughout this paper the word "arsis" is used to denote the weak or unaccented part of the foot, and "thesis" to denote the part which has the musical accent.

verse the first syllable of these words is sometimes short;
e.g. Phor. 307 nēmpē Phórmionem, Hec. 867 ōmnia
ōmnes, Phor. 681 īnde sūmam.

Iambic
aw (7. A LONG SYLLABLE, PRECEDED BY A SHORT, IS
SOMETIMES SHORTENED WHEN THE VERSE-ICTUS IMME-
DIATELY PRECEDES IT (the long syllable) OR FOLLOWS IT;
i.e. ◡ + is measured as ◡ ◡. The short that precedes
the long which is to be shortened must be a mono-
syllable or begin a word.

Dziatzko distinguishes the following cases in which
such a shortening may take place:—

8. (1) In iambic dissyllables: (a) when the verse-
ictus falls on the first syllable, as And. 255 ábī domum,
Phor. 342 prīŕ bibas, Ad. 198 dómŕ me; (b) when the
ictus falls on the first syllable of the next word, e.g.
Phor. 113 enīm sé, Ad. 618 erāt míssa.

There is no doubt that in the case of these words the word-
accent coöperates with the verse-ictus to produce the shorten-
ing. The Latin had a strong tendency to shorten the last
syllable of iambic dissyllables having the word-accent on the
first syllable. This tendency is seen in modo, puta, bene,
male, mihi, tibi, sibi, ubi, etc.

9. (2) In a monosyllable (or word which has become
such by elision) preceded by a short monosyllable
(or word which has become monosyllabic by elision):
(a) when the verse-ictus falls on the first of the two
monosyllables, e.g. Phor. 209 quíd hīc conterimus,

Heaut. 1032 cáve ín te, Ad. 236 quód ád te; (*b*) when the verse-ictus falls on the syllable that immediately follows the second monosyllable, as Phor. 150 et ád pórtitores, Heaut. 1040 et út sérvés, Ad. 399 modo út núnc.

10. In the cases thus far enumerated it makes no difference whether the syllable to be shortened is long from position or from the natural length of its vowel; but in the following cases *only syllables long by position* are shortened:—

11. (3) The first syllable of a word of more than one syllable preceded by a short monosyllable (or word which has become monosyllabic by elision): (*a*) when the verse-ictus falls on the monosyllable, as Heaut. 256 séd éccos, Phor. 800 quíd ístuc, ib. 809 ád ípsam; (*b*) when it falls on the second syllable of the other word, as And. 66 sine ínvdia, Phor. 143 vel óccídito.

12. (4) The second syllable of a polysyllable beginning with an iambus: (*a*) when the verse-ictus falls on the first syllable of the word, e.g. Heaut. 1025 vólúntate; (*b*) when it falls on the third syllable, as And. 960 volúptátes.

This kind of shortening is rare in Terence. According to Spengel there are only nine certain instances of it, and one doubtful one.

13. *A monosyllable ending with a long vowel or with m is sometimes not elided before a following vowel or h, but used as a short syllable with the verse-ictus; e.g. Phor. 27 quí aget, 419 nē agas, 808 quám ego.*

14. *Synizesis is very frequent, especially (1) in certain words in very common use, like meus,¹ tuus, suus, quoius, huius, as And. 210 eíus, huius, 843 meô, 487 deôs, 705 díes, 765 quóiús; (2) in compounds² like antehac, proinde, dehinc (always), praeut, etc.*

15. Hiatus is admitted (1) after interjections, *e.g. Phor. 411 hahahaé, homo*; (2) when there is a change of speakers, *e.g. Phor. 146*; (3) at the end of the fourth foot of the iambic septenarius when there is a diaeresis after the fourth foot, *e.g. Heaut. 688, Hec. 830.*

II.

16. The versification of Plautus and Terence appears careless and irregular when compared with that of the poets of the Augustan age; but nevertheless it conforms pretty strictly to certain laws. These laws were soon

¹ Some excellent authorities, notably Spengel, hold that synizesis should be mainly restricted to cases in which a short vowel is subordinated to a following long one, as in *tuís*, and that two short vowels always retain their dissyllabic measurement.

² This is often treated as a species of elision.

forgotten; and even in the time of Cicero the *senarius* (which is the easiest and most common of the metres employed by the comic poets), seems to have given difficulty (Orator 184). As time went on the difficulty increased. The verse of Plautus and Terence came to be looked upon as an enigma to which scholars did not have the clue. It is only within the present century that most of the laws of the early scenic versification have been discovered and formulated. Bentley, Gottfried Hermann, Corssen, and others investigated many points and cleared away many difficulties; but by far the greatest part of the work was done by FRIEDRICH RITSCHL and his school. The first thorough and comprehensive treatise on the versification of Plautus was the "Plautinische Prosodie" of C. F. W. Mueller, which is still one of the best authorities. No equally satisfactory treatise on the verse of Terence has yet appeared. For the more recent literature on the metres and metrical peculiarities of Terence, see Teuffel's Hist. of Roman Lit., § 111, note 7.

17. The versification of Terence is smoother and more elegant, but weaker and more monotonous, than that of Plautus. The earlier poet employs a great variety of metres, while Terence, except in three passages (And. 481 ff., ib. 625 ff., Ad. 610 ff.), confines himself exclusively to iambic and trochaic verse. Terence also conforms somewhat more closely to the Greek metrical

standards, as might be expected of one who had lived amid the scholarly influences of the Scipionic circle. But in general the versification of Terence has much the same characteristics as that of Plautus.

18. When the verse of Plautus and Terence is compared with that of the Greek comedy, it is obvious that substituted feet occur more frequently in the former than in the latter. This is in part because the early Latin poets did not understand, or at any rate did not fully imitate, the *dipodic* structure of the Greek iambic and trochaic verse, and hence made little or no difference between the odd and even feet. The very names *senarius*, *septenarius*, and *octonarius* show that these verses were regarded as groups of six, seven,¹ and eight separate feet respectively, rather than of three or four dipodies (cf. *τρίμετρος*, *τετράμετρος*). Accordingly we find, for example, that in the iambic trimeter Plautus and Terence admit the irrational spondee, apparent dactyl, and proceleusmatic in the first five feet; while the Greek comedians (who in their turn are less strict than the Greek tragic poets) allow the irrational spondee and apparent dactyl only in the odd feet, and scarcely ever admit the proceleusmatic. It is the frequency of the substitutions that makes the verse of Plautus and Terence often seem so harsh and irregular.

¹ I.e. seven *complete* feet, not reckoning the half-foot.

19. But in iambic and trochaic verse these substitutions follow pretty strictly the following law: *resolved arses and theses usually have their first syllable beginning a word, or are wholly enclosed within a word*. Occasional exceptions occur, as And. 23 *maledicere malefacta*, Heaut. 1055 *omnia faciam*, Ad. 346 *virgine dari*; but these are rare.

In consequence of this law a dactylic word with the ictus on the penult (e.g. *corpore*) seldom occurs in trochaic and iambic verse. So too in a proceleusmatic (◡◡◡◡) the ictus-syllable generally begins a word.

20. Another law which is generally observed by Terence is the so-called "dipodic law" of Meyer, which may be stated thus: If the *second* arsis of an iambic dipody, or the *first* arsis of a trochaic dipody, forms together with the following thesis the ending of a word, that word-ending must be *iambic*, not spondaic or anapaestic. Thus, for example, we may have as an iambic dipody *aliquantulo, ad iudices*, and the like; but not *si dixissent* or *ut deciperent*. It is clear, therefore, that Terence did *not* treat the odd and even feet *exactly* alike, although he did not make the same difference between them that the Greeks did.

A. — IAMBIC METRES.

1. — THE IAMBIC TRIMETER, OR SENARIUS.

21. This is the metre most used by Terence. His plays contain a little more than six thousand lines, and of these more than half are senarii.

The senarius consists of six iambic feet, or three iambic dipodies (*i.e.* pairs of feet). The iambus is $\cup \text{—}$. As iambic and trochaic lines are measured by dipodies, the normal scheme will be


$\cup \text{—} | \cup \text{—} | \cup \text{—} | \cup \text{—} | \cup \text{—} | \cup \text{—}^1$

The mark of accent is usually placed over the *first* thesis (or the first syllable of it if it is resolved) in each dipody, but not over the *second*. The reason is that the first thesis in each dipody has a stronger ictus than the second. Many printed texts (like that of Dziatzko) have the accents thus placed in each dipody to guide the student.

22. The tribrach ($\cup \cup \cup$), the metrical equivalent of the iambus ($\cup \text{—}$), is admitted in every foot except the last.

23. The irrational spondee ($> \text{—}$), the apparent dactyl ($> \cup \cup$), the shortened² anapaest ($\cup \text{—} \text{—}$), and the

¹ Throughout this work the dot is used to denote a weaker or secondary ictus, as in the Greek Grammar of Hadley and Allen.

² It has often been stated that the anapaest substituted for an iambus is *cyclic* ($\cup \text{—}$ with the musical notation ). This seems very doubtful. It is more probable that "the two short syllables were rapidly pronounced in the time of one" (Hadley-Allen 1089). For want of a better name I have called the anapaest when thus used the "shortened" anapaest, to indicate the "correction" of the two shorts.

And. 164: mala méns, malus animus. quém quid(em)
ego si sénsero =

ω ∟ | ω ∪ ∪ | > || ∟ | ∪ ∪ ∪ | > ∟ | ∪ ∟

This line shows to what an extent substitution is sometimes carried. It has a shortened anapaest in the first foot, a proceleusmatic in the second, irrational spondees in the third and fifth, and a tribrach in the fourth. The caesura is the ordinary "penthemimeral" one.

Heaut. 132: quem páriter ut(i) his décuit aut eti(am)
ámplius¹ =

> ∪ ∪ | ∪ ∟ | > || ∪ ∪ | ∪ ∟ | ω ∟ | ∪ ∟

This line has apparent dactyls in the first and third feet, and a shortened anapaest in the fifth.

This is an instance of a connected passage in senarii, with the lines divided into feet, the following may serve:—

Ad. 64 ff.:

Nimium f|ps(e) est du|r|us || praé|ter ae|quomque ét |
bonum,
et ér|rat lon|ge || meá | quidem | sentén|tia,
qu(i) impéri|um cre|dat || grávi|us es|s(e) aut stábi|lius
vi quód | fit, qu(am) il|lud || quód a|miciti|(a)
adiún|gitur.

¹ In this work the final syllable of each verse will often be marked long or short as the rhythm may require, without reference to its natural quantity.

27. The movement of the iambic trimeter may be illustrated by the following lines in English:—

“The tempest nears us; darkly rolls the angry sea.
The thunder mutters; lightnings leap from cloud
to cloud.”

28. The senarius is the verse of ordinary narrative and dialogue. The so-called *diverbia* (see 52) are in this metre.

29. The following points deserve special notice:—

- (1) A monosyllable rarely comes immediately before the caesura.
- (2) The so-called “rule of Porson” (that when the fifth foot is cut by a caesura, the syllable before that caesura, if it is not a monosyllabic word, is usually short) is not observed by Terence; but the fifth thesis, if resolved, is rarely divided by a caesura.
- (3) The proceleusmatic is admitted only when the resolution and thesis *belong to the same foot*. The third syllable, which bears the ictus, must begin a word, and the ictus and word-accent must coincide. This foot occurs chiefly at the beginning of a line.
- (4) Substitutions and shortenings are most frequent in the first foot.
- (5) An anapaest is not admitted immediately after a dactyl.
- (6) The fifth foot must not be a pure iambus, except (a) when the line ends with a word of four or more syllables; (b) when the line ends with a word which forms a cretic (— ∪ —); (c) when the line ends with an iambic word preceded by a word which is a Fourth Paeon (∪ ∪ ∪ —) or by an anapaestic word which itself is preceded by a short final syllable; (d) when a change of person precedes the sixth foot; (e) when elision occurs in the fifth or sixth foot.¹

¹ This rule, which embodies in concise form the results of the

II. — THE IAMBIC "TETRAMETER CATALECTIC," OR SEPTENARIUS.

30. This is not strictly a catalectic tetrameter, though often so called, but a real *septenarius*, consisting of seven and a half iambic feet.

Hence it does not end in $\cup \angle \angle$ like the Greek tetrameter, but in $\cup \angle | \cup$, and the penultimate syllable is sometimes resolved.

31. The irrational spondee, tribrach, apparent dactyl, shortened anapaest, and proceleusmatic are admitted in any of the complete feet. There is usually a diaeresis after the fourth foot, which must then be a pure iambus. When this diaeresis is lacking, there is generally a caesura after the arsis of the fifth foot. The full scheme of substitution is as follows:—

| | | | | | | | |
|---------------------|-------------------------|---------------------|-------------------------|---------------------|-------------------------|---------------------|-------------------------|
| $\bar{\cup} \angle$ | $\bar{\cup} \bar{\cup}$ | $\bar{\cup} \angle$ | $\bar{\cup} \bar{\cup}$ | $\bar{\cup} \angle$ | $\bar{\cup} \bar{\cup}$ | $\bar{\cup} \angle$ | $\bar{\cup} \bar{\cup}$ |
| $\cup \cup \cup$ | $\cup \cup \cup$ | $\cup \cup \cup$ | $\cup \cup \cup$ | $\cup \cup \cup$ | $\cup \cup \cup$ | $\cup \cup \cup$ | $\cup \cup \cup$ |
| $> \cup \cup$ | $> \cup \cup$ | $> \cup \cup$ | $> \cup \cup$ | $> \cup \cup$ | $> \cup \cup$ | $> \cup \cup$ | $> \cup \cup$ |
| $\cup \text{—}$ | $\cup \text{—}$ | $\cup \text{—}$ | $\cup \text{—}$ | $\cup \text{—}$ | $\cup \text{—}$ | $\cup \text{—}$ | $\cup \text{—}$ |
| $\cup \cup \cup$ | $\cup \cup \cup$ | $\cup \cup \cup$ | $\cup \cup \cup$ | $\cup \cup \cup$ | $\cup \cup \cup$ | $\cup \cup \cup$ | $\cup \cup \cup$ |

When there is a diaeresis after the fourth foot, the verse is *dicolic*, i.e. composed of two separate and quasi-independent groups of feet ($\kappa\omega\lambda\alpha$). Hence hiatus and *syllaba anceps* sometimes occur at the end of the fourth foot, and the fifth foot is treated with especial freedom, as though it began a line.

investigations of Luchs (Studemund's Studien, I. 1-75) and others, is stated above substantially as in Gildersleeve's Latin Grammar, edition of 1894, p. 466.

32. The following are examples of the iambic septenarius : —

Phor. 178: is ēst īpsus. ēī timeō miser, qu(am) hic
mīhi nunc nuntiēt rem =

∞ ∟ | ∪ ∟ | ∞ ∟ | ∪ ∟ || > ∪ ∪ | > ∟ | ∪ ∟ | ∪ ∟

Heaut. 737: iube māneat. i. quin ést parat(um) argén-
tum. quin ego māneo =

∞ ∪ ∪ | ∪ ∟ | > ∟ | ∪ ∟ | > ∟ | > || ∟ | ∞ ∪ ∪ | > ∟

Observe the proceleusmatics in the first and seventh feet. Some grammars state (wrongly) that only the tribrach and iambus are admitted in the seventh foot; the apparent dactyl, shortened anapaest, and proceleusmatic are sometimes found there.

33. Compare in English : —

“A captain bold of Halifax, who lived in country
quarters.”

The iambic septenarius occurs only in comedy, and is used chiefly in lively dialogue. About one-fifteenth of Terence is in this metre.

III. — THE IAMBIC TETRAMETER ACATALECTIC, OR OCTONARIUS.

34. This verse consists of four iambic dipodies, or eight full iambic feet. The same substitutions as in the septenarius are admitted in the first seven feet. The last foot is always an iambus (or a pyrrhic measured as an iambus, the last syllable being *syll. anceps*). The main caesura is usually after the arsis of the fifth foot.

Sometimes, however, there is instead a diaeresis after the thesis of the fourth, which foot must then be a pure iambus. The scheme of substitutions is as follows:—

| | | | | | | | | | |
|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|
| ⋈ / | ⋈ ÷ | ⋈ / | ⋈ ÷ | ⋈ / | ⋈ ÷ | ⋈ / | ⋈ ÷ | ⋈ / | ⋈ ÷ |
| ∪ ∪ ∪ | ∪ ∪ ∪ | ∪ ∪ ∪ | ∪ ∪ ∪ | ∪ ∪ ∪ | ∪ ∪ ∪ | ∪ ∪ ∪ | ∪ ∪ ∪ | ∪ ∪ ∪ | ∪ ∪ ∪ |
| > ∪ ∪ | > ∪ ∪ | > ∪ ∪ | > ∪ ∪ | > ∪ ∪ | > ∪ ∪ | > ∪ ∪ | > ∪ ∪ | > ∪ ∪ | > ∪ ∪ |
| ∪ — | ∪ — | ∪ — | ∪ — | ∪ — | ∪ — | ∪ — | ∪ — | ∪ — | ∪ — |
| ∪ ∪ ∪ | ∪ ∪ ∪ | ∪ ∪ ∪ | ∪ ∪ ∪ | ∪ ∪ ∪ | ∪ ∪ ∪ | ∪ ∪ ∪ | ∪ ∪ ∪ | ∪ ∪ ∪ | ∪ ∪ ∪ |

35. The following are examples of the octonarius:—

And. 394–397:

patrī dic vell(e), ut, quóm velit, tibi iúr(e) irasci
nón queat.

nam quód tu speres 'própulsabo fácle uxor(em)
his móribus;

dabīt ném(o)': inveniet inopem potius quám te
corrumpí sinat.

sed sí t(e) aequ(o) animo férre accipiet, nécle-
gentem féceris =

| | | | | | | | | |
|-----|-------|-------|-------|---|-----|-----|-----|-----|
| ∪ / | > ÷ | > / | ∪ ÷ | | ∪ / | > ÷ | > / | ∪ ÷ |
| > / | > ÷ | > / | > ÷ | > | ∪ ∪ | > ÷ | > / | ∪ ÷ |
| ∪ / | > ∪ ∪ | ∪ ∪ ∪ | > ∪ ∪ | > | ∪ / | > ÷ | > / | ∪ ÷ |
| > / | > ∪ ∪ | > / | > ∪ ∪ | > | ∪ / | > ÷ | > / | ∪ ÷ |

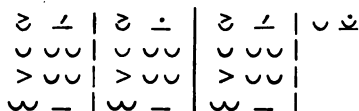
36. Compare in English (if written as one line):—

"On Linden when the sun was low, all bloodless
lay the untrodden snow."

This metre, like the preceding, is used chiefly in lively dialogue. A little more than eight hundred lines in Terence are iambic octonarii.

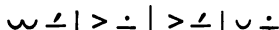
IV.—OTHER IAMBIC METRES.

37. These are comparatively rare in Terence, and occur chiefly in *clausulae* (see 53). The most important is the iambic dimeter acatalectic, or quaternarius, consisting of two complete iambic dipodies or four iambic feet. Terence admits the irrational spondee, tribrach, apparent dactyl, and shortened anapaest (but not the proceleusmatic) in the first three feet. The last foot is always an iambus or a pyrrhic, the last syllable being ‘*anceps*.’ The scheme is:—



38. Examples are:—

And. 240: miserám me quod verb(um) aúdio =



Eun. 209: rogítare quasi difficile sit =



The catalectic iambic dimeter occurs a few times (And. 485, Hec. 731). It is like the preceding, except that the last foot is incomplete.

In Ad. 610a, if the arrangement adopted by Dziatzko is correct, is found a catalectic iambic ternarius (*i.e.* a verse of two and a half iambic feet) with substituted dactyl and tribrach: *discrúciór animi* = $> \cup \cup | \cup \cup \cup | \text{ — }$. The line may,

however, be regarded as an imitation of the Greek dochmius ($\cup \text{—} \cup \text{—}$), with the first two longs resolved. (See Dziatzko's *Adelphoe*, p. 117.) The following line, 610b, is an iambic quaternarius followed by a syncopated catalectic iambic quaternarius¹:—

hocne d(e) improvisó mali mih(i) obici tantum =

$\cup \cup \cup | > \text{—} | > \text{—} | \cup \text{—} | \cup \text{—} | \cup \text{—} \text{—} \cup$

B. — TROCHAIC METRES.

39. *Terence does not admit the proceleusmatic* ($\cup \cup \cup$) *as a substitute for the trochee* ($\text{—} \cup$), though Plautus sometimes does.

I. — THE TROCHAIC TETRAMETER CATALECTIC, OR SEPTENARIUS.

40. This consists of seven and a half trochaic feet. The tribrach ($\cup \cup \cup$) is admitted in any of the complete feet, and the irrational spondee, cyclic dactyl,² and apparent anapaest (respectively $\text{—} >$, $\text{—} \cup \cup$, $\cup \cup >$) are allowed in any of the first six feet. The seventh foot is usually a trochee, but a tribrach sometimes occurs

¹ This kind of verse (versus Reizianus) occurs repeatedly in Plautus. For other theories as to the nature of the last part of the line, see Gildersleeve 822.

² It is very doubtful whether the dactyl thus substituted for a trochee is really cyclic. I have, however, adhered to the prevailing terminology. The two shorts were probably rapidly pronounced in the time of one, and if so the foot should be marked $\text{—} \cup$ instead of $\text{—} \cup \cup$. Cf. p. 9, note 2.

"Tell me not in mournful numbers, life is but an empty dream."

The trochaic septenarius is more used by Terence than any other metre except the iambic trimeter. About one-fifth of the total number of lines in his plays are trochaic septenarii. This is the ordinary metre of lively narrative and dialogue.

Observe that when the tribrach occurs in trochaic metre it has the ictus on the *first* syllable, but when it occurs in iambic metre it has the ictus on the *second*.

II.—THE TROCHAIC TETRAMETER ACATALECTIC, OR OCTONARIUS.*

43. This consists of four complete trochaic dipodies, or eight trochaic feet. The tribrach, irrational spondee, and irrational anapaest are admitted in any foot, and the cyclic dactyl in any but the last.¹ There is usually a diaeresis at the end of the fourth foot, and in that case the fourth foot must not be a dactyl. Sometimes there is instead a caesura in the fourth or fifth foot. The scheme of substitutions is as follows:—

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| ⏏ | ⏏ | ⏏ | ⏏ | ⏏ | ⏏ | ⏏ | ⏏ |
| ⏏ | ⏏ | ⏏ | ⏏ | ⏏ | ⏏ | ⏏ | ⏏ |
| ⏏ | ⏏ | ⏏ | ⏏ | ⏏ | ⏏ | ⏏ | ⏏ |
| ⏏ | ⏏ | ⏏ | ⏏ | ⏏ | ⏏ | ⏏ | ⏏ |

¹ The last syllable of the line is *syllaba anceps*, so that an anapaest may arise by resolution of the last thesis; e.g. *animi* in *Phor.* 187; but as the last arsis is never resolved, no dactyl can arise in the last foot.

44. Examples are:—

Ad. 160: Aéschin(e), audi, né t(e) ignarum fuisse dicas
meorum morum =

⌒ ∪ | ∙ > | ⌒ > | ∙ > || ⌒ ∪ | ∙ > | ⌒ > | ∙ ∪

Phor. 187-188:

Heú me miserum! quóm mihi pavel, t(um) Ántipho
m(e) excrúciat animi:

Eiús me miseret, eí nunc time(o), is núnc me retinet;
n(am) ábsqu(e) e(o) esset =

⌒ > | ∪ ∪ > | ⌒ ∪ | ∪ ∪ > || ⌒ ∪ | ∙ > | ∪ ∪ ∪ | ∪ ∪ >
⌒ > | ∪ ∪ ∪ | ⌒ > | ∪ ∪ > || ⌒ > | ∪ ∪ > | ⌒ ∪ | ∙ ∪

45. Compare in English:—

“Beams of noon, like burning lances, through the
tree-tops flash and glisten.”

The trochaic octonarius is comparatively rare in Terence. Like the septenarius, it is used in lively dialogue, but unlike the former it is a purely lyric metre. See 52.

III.—OTHER TROCHAIC METRES.

46. The trochaic dimeter catalectic or quaternarius is repeatedly used by Terence (e.g. And. 246, Heaut. 178, Eun. 747, Phor. 729, Hec. 520, ib. 850, Ad. 158, 524 (?), 616 (?)), generally as a *clausula* (see 53). The scheme is

⌒ > | ∙ > | ⌒ ∪ | ∙ ∪
∪ ∪ ∪ | ∪ ∪ ∪ |
⌒ ∪ | ⌒ ∪ |
∪ ∪ > | ∪ ∪ > |

An example is Phor. 729 :

Aút und(e) auxiliúm petam =

⌒ > | ⌒ ∪ | ⌒ ∪ | ⌒ ^

The trochaic monometer catalectic occurs twice (Eun. 292, Phor. 485), both times at the beginning of a *canticum mutatis modis* (see 52, note 3). The scheme is

⌒ ∪ | ⌒ ^

C. — CRETIC AND BACCHĪAC VERSES.

47. Terence uses these only in the *Andria*. The cretic tetrameter acatalectic occurs in And. 626–634. The fundamental foot is the cretic (⌒ ∪ ⌒), and the line consists of four such feet. Either (but not both) of the two longs (theses) in each cretic may be resolved, except before the caesura or the end of the line. In the first and third feet an irrational long may be substituted for the short of the arsis. The principal break in the line is usually a diaeresis after the second foot, but sometimes there is instead a caesura after the first thesis of the third. The second thesis of each cretic has a weaker ictus than the first, and hence is usually written without an accent. The scheme is

⌒ ⌒ > ⌒ ⌒ | ⌒ ⌒ ∪ ⌒ || ⌒ ⌒ > ⌒ ⌒ | ⌒ ⌒ ∪ ⌒

48. Examples are:—

And. 627: út malis gaúdeant átqu(e) ex incómmodis =

$$\text{—} \cup \text{—} | \text{—} \cup \text{—} || \text{—} > \text{—} | \text{—} \cup \text{—}$$

Ib. 632: túm coactí necessário s(e) áperiunt =

$$\text{—} \cup \text{—} | \text{—} \cup \text{—} | \text{—} \cup \text{—} || \text{—} \cup \cup \text{—}$$

49. The bacchiac tetrameter acatalectic occurs in And. 481–484 and 637–638. The fundamental foot is the bacchius ($\cup \text{—} \text{—}$), and the line consists of four such feet. Either (or both) of the two longs (theses) in each bacchius may be resolved, except before the principal break or the end of the line. In the first and third feet an irrational long is sometimes substituted for the short of the arsis. The caesura is usually after the third or fifth thesis. The second thesis of each bacchius has a weaker ictus than the first, and hence is often written without an accent. The scheme is

$$\text{—} \text{—} \text{—} | \cup \text{—} || \text{—} \text{—} | \text{—} \text{—} \text{—} | \cup \text{—} \text{—}$$

50. Examples are:—

And. 484: nunc primum fac íst(a) ut lavét ~~post~~ ~~deínde~~ =
$$> \text{—} \text{—} | \cup \text{—} \text{—} | \cup \text{—} || \text{—} | \cup \text{—} \text{—}$$

Ib. 637: at támen ‘ubi fidés?’ si rogés, nil pudént hic =

$$> \cup \cup \cup \cup | \cup \text{—} || \text{—} | \cup \text{—} \text{—} | \cup \text{—} \text{—}$$

D. — OTHER METRES.

51. A dactylic tetrameter occurs once in Terence: —

And. 625: hó cine crédibile aút memorábile =

⏏ ⏏ ⏏ | ⏏ ⏏ ⏏ | ⏏ ⏏ ⏏ | ⏏ ⏏ ⏏

The metre of Ad. 611–613 is very doubtful. Dziatzko regards v. 611 as a choriambic trimeter followed by an iambic monometer catalectic. The choriambus being ⏏ ⏏ ⏏ ⏏, the scheme will be

út neque quid mé faciam néc quid agam certúm sit =

⏏ ⏏ ⏏ ⏏ | ⏏ ⏏ ⏏ ⏏ | ⏏ ⏏ ⏏ ⏏ | > ⏏ | ⏏ ⏏

The following line is similar¹: —

mémбра metu débilia súnt; animus timóre =

⏏ ⏏ ⏏ ⏏ | ⏏ ⏏ ⏏ ⏏ | ⏏ ⏏ ⏏ ⏏ | ⏏ ⏏ | ⏏ ⏏

V. 613, according to Dziatzko, is a choriambic trimeter followed by a trochaic monometer acatalectic: —

óbstipuit: péctore consístere nil cónsili quit =

⏏ ⏏ ⏏ ⏏ | ⏏ ⏏ ⏏ ⏏ | ⏏ ⏏ ⏏ ⏏ | ⏏ ⏏ | ⏏ ⏏

But the passage is differently treated by Spengel and others.

¹ As final *a* in *debilia* (l. 612) is short by nature, we must assume that there is *syllaba anceps* at the end of the second choriambus. See Dziatzko's *Adelphoe*, p. 107, note.

III.

52. A Latin comoedia palliata consisted of *diverbia*¹ and *cantica*. The *diverbia* were the scenes in iambic trimeters, and were spoken without musical accompaniment; while the *cantica* were sung or recited to music. In some of the Plautus Mss. the *diverbia* are indicated in four plays by the abbreviation DV, and the *cantica* by C. The *cantica* may be divided into two classes, the scenes in trochaic and iambic septenarii² and iambic octonarii, which were probably recited or *intoned* to a musical accompaniment,³ and the lyric portions⁴ (including the trochaic octonarii), which were sung to a set tune. These lyric parts occur only at the beginning of a scene. The metres in them change and alternate frequently; but the laws governing these changes are not known, except that a trochaic octonarius is always followed by another trochaic verse.

¹ The spelling *deverbia*, which is favored by Dziatzko and Ribbeck, but opposed by Ritschl and Buecheler, has the weight of Mss. authority on its side; but *diverbia* has been more generally adopted.

² Cf. Cic. Tusc. Disp. I. 107, cum tam bonos septenarios fundat ad tibiam. He is speaking, however, of iambic *octonarii*.

³ What the Greeks called παρακαταλογή was perhaps of this sort.

⁴ These are the so-called mutatis modis cantica, which as Donatus tells us were indicated by the letters M.M.C. (*i.e.* mutatis modis canticum, or mutantur modi cantici) in the Mss. of his time.

53. In Terence the first act of a play is always in iambic trimeters, and the end of the last act in trochaic septenarii. In general, a change in metre is usually accompanied by a change of mood or of situation. In lyric passages and at the end of stichic series¹ occur short lines (called *clausulae*), which have the same rhythm as the preceding verses, but mark some kind of metrical or musical transition. The iambic dimeter acatalectic and the catalectic trochaic and iambic dimeter are often used in this way. As to the music used in the plays, the student should consult the article by Professor Howard on the "Αυλός, or Tibia," in the "Harvard Studies in Classical Philology," Vol. IV. (1893), especially pp. 1-12, 20-30.

¹ *I.e.* series of verses of the same kind repeated by the line.

fabula-praetesta - deals with men in *triga* &
b. togata - in common

c. *palliat*

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